

Cultural Creativity

Academic Year: (2022 / 2023)

Review date: 16-02-2023

Department assigned to the subject: Communication and Media Studies Department

Coordinating teacher: FERNANDEZ CASTRILLO, CAROLINA

Type: Compulsory ECTS Credits : 3.0

Year : 1 Semester : 2

REQUIREMENTS (SUBJECTS THAT ARE ASSUMED TO BE KNOWN)

The subjects that are taught during the first semester of the master.

OBJECTIVES

COMPETENCES

CB8, That students are able to integrate knowledge and face the complexity of making judgments based on information that, being incomplete or limited, includes reflections on social and ethical responsibilities linked to the application of their knowledge and judgments.

CB9, That students know how to communicate their conclusions and the knowledge and ultimate reasons that sustain them to specialized and non-specialized audiences in a clear and unambiguous way.

CB10, That students have the learning skills that allow them to continue studying in a way that will be largely self-directed or autonomous.

CG5, To know the new trends in advertising communication according to the changes of the digital society.

CE4, To plan emerging actions in the field of new advertising communication.

LEARNING OUTCOMES

To provide knowledge about problem-solving techniques applied to the elaboration of advertising messages.

To provide the key elements for the design of advertising campaigns from the point of view of creativity.

To know the study of successful cases in the creativity of effective product communication with limited resources, particularly for cases developed in the field of culture.

DESCRIPTION OF CONTENTS: PROGRAMME

- 1- Cultural Creativity in the Convergence Era.
- 2- Media Art and Cyberculture.
- 3- Activism and Social Change.
- 4- Transmedia Strategies in the Cultural Field.
- 5- Cinema and Marketing.

LEARNING ACTIVITIES AND METHODOLOGY

LEARNING ACTIVITIES

Theoretical classes

Practical classes

Tutoring

Group work

Individual work

TEACHING METHODOLOGY

-Lectures in class by the lecturer with the support of audiovisual media, in which the main concepts of the course will be developed. Bibliography will be provided in order to complement the knowledge of the students.

-Critical review of readings and audiovisual material suggested by the lecturer: press articles, videos, advertising campaigns, reports, manuals and academic articles, either for class' discussion or for students to amplify and consolidate the course's content.

-Resolution of advertising and communication case studies posed by the lecturer, in an individual or

group manner.

-Presentation and discussion in class, under the lecturer's moderation, of topics related to the course as well as case studies.

-Assignments and reports done by students in an individual or group manner.

ASSESSMENT SYSTEM

Continuous Assessment:

Team work (80%)

Class participation (20%)

% end-of-term-examination:	0
% of continuous assessment (assignments, laboratory, practicals...):	100

BASIC BIBLIOGRAPHY

- Audry, S. Art in the age of machine learning, The MIT Press, 2021
- Bianchini, S. & Verhagen, E.(eds.) Practicable. From Participation to Interaction in Contemporary Art, MIT Press, 2016
- Bosma, P. Film programming. Curating for cinemas festivals, archives, Walflower, 2015
- De Mèredieu, F. Digital and Video Art, Edinburgh: Chambers Harrap Publishers, 2005
- Dixon, S. Digital Performance. A History of New Media in Theater, Dance, Performance Art, and Installation, Cambridge: Massachusetts Institute of Technology, 2007
- Dragan K. Festivals in Focus, Central European University Press, 2014
- Evans, E. (2020) Understanding Engagement in Transmedia Culture, Routledge, 2020
- Frieling, R.; Groys, B.; Atkins, R.; Manovich, L. The Art of Participation: 1950 to Now, San Francisco Museum of Modern Art, 2008
- Grainge, P. Brand Hollywood: Selling Entertainment in a Global Media Age, London & New York: Routledge, 2007
- Grainge, P. & Johnson, C. Promotional Screen Industries, London & New York: Routledge, 2015
- Grainge, Paul & Johnson, Catherine Promotional Screen Industries, London & New York: Routledge, 2015
- Jeffrey S. and Weibel, P. (eds.) Future Cinema. The Cinematic Imaginary after Film, Karlsruhe: ZKM; Cambridge and London: The MIT Press, 2003
- Kerrigan, F. Film Marketing, New York & London: Routledge, 2017
- Manovich, L. The Language of New Media, Massachusetts: The MIT Press, 2001
- Navas, E.; Gallagher, O.; and burrough, x. (eds.) The Routledge Companion to Remix Studies, Routledge, 2017
- Nooney, L., Portwood-Stacer, L. and Zittrain, J. L. Reflections on Internet Culture, Journal of Visual Culture, 13(3), pp. 388-394., 2014
- Rieser, M. and Andrea Z. (ed.) New Screen Media. Cinema/Art/Narrative, London: The British Film Institute, 2002
- Robertson, R. Globalisation or Glocalisation?, Journal of International Communication, Vol. 18 (2), pp. 191-208., 2012
- Ruoff, J. Coming Soon to a Festival Near You. Programming Film Festivals, St. Andrews Film Studies, 2012
- Sonvilla-Weiss, S. (ed.) Mashup Cultures, Springer-Verlag, 2010
- Thorburn, D. and Jenkins, H. Rethinking Media Change: The Aesthetics of Transition, Massachusetts: The MIT Press, 2004
- Tombleson, B. and Wolf, K. Rethinking the circuit of culture: How participatory culture has transformed cross-cultural communication, Public Relations Review, 43 (1), pp. 14-25., 2016
- Wyatt, J. High Concept: Movies and Marketing in Hollywood, Austin: University of Texas Press, 1994

ADDITIONAL BIBLIOGRAPHY

- Banks, M.; Conor, B. and Mayer, V. (eds.) Production Studies, The Sequel! Cultural Studies of Global Media Industries, London & New York: Routledge, 2009
- Du Gay, P. (ed.) Production of Culture/Cultures of Production, Milton Keynes & London: The Open University & SAGE., 1997
- Florin, B.; de Klerk, N. & Vonderau, P. (eds.) Films that Sell: Moving Pictures and Advertising, London: British Film Institute & Bloomsbury., 2016

- Johnson, D. Media Franchising: Creative License and Collaboration in the Culture Industries, New York: New York University Press., 2013
- Johnston, K. M. Coming Soon. Film Trailers and the Selling of Hollywood Technology, Jefferson & London: McFarland, 2017
- Kernan, L. Coming Attractions: Reading American Movie Trailers, Austin: University of Texas Press, 2004
- Sandler, K. S. & Studlar, G. (eds.) Titanic. Anatomy of a Blockbuster, New Brunswick: Rutgers University Press., 1999
- Thomson, K. The Frodo Franchise: The Lord of the Rings and Modern Hollywood, Berkeley: University of California Press, 2007

BASIC ELECTRONIC RESOURCES

- Kuhn, V. . The rhetoric of remix: <http://https://doi.org/10.3983/twc.2012.0358>
- Manovich, L. . What comes after remix?: <http://https://bit.ly/2Q7WKGI>
- Middleton, K. . Remix video and the crisis of the humanities: <http://https://doi.org/10.3983/twc.2012.0349>